

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, MAY 30, 1885.

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DRURY LANE THEATRE.

AUGUSTUS HARRIS, LESSEE AND MANAGER,

CARL ROSA OPERA COMPANY.

LAST NIGHT OF THE SEASON.

THIS EVENING (SATURDAY), May 30, "MARRIAGE OF FIGARO." Mme Marie Roze, Mme Julia Gaylord, and Mme Georgina Burns; Messrs Ludwig, Lyall, Burgon, Max Eugene, and Barrington Foote. Conductor—Mr CARL ROSA.

ROYAL ALBERT HALL.

A BALFE MEMORIAL CONCERT, consisting entirely of A Selections from "THE TALISMAN," and from his other popular works, will be given on WEDNESDAY, June 10, at the Royal Albert Hall, at Eight o'clock, when Mme Christine Nilsson, Miss Hope Glenn, Mdle Ida Corani and Mme Trebelli; Mr Sims Reeves, Mr Herbert Reeves, Mr Joseph Maas, Signor Foli, Mr Barrington Foote, Mr Leslie Crotty, and other eminent artists will assist, supported by a Full Orchestra and Chorus. Conductor—W. G. OUSINS. Tickets at Austin's Ticket Office, St James's Hall, and usual Agents.

MDME CHRISTINE NILSSON has the honour to announce that the first concert at which she will sing on her return from Paris will be the BALFE MEMORIAL CONCERT, to be given at the Royal Albert Hall, on Wednesday evening, June 10, at Eight o'clock, when she will sing, from Balfe's grand opera, *The Talisman*, "Edith's Prayer," "Keep the ring" (with Mr Joseph Maas), and the rondo, "Radiant splendor;" and on this occasion Mme Nilsson will sing for the first time "I dreamt that I dwelt in marble halls," from Balfe's celebrated opera, *The Bohemian Girl*.

MR JOSEPH MAAS will sing at the BALFE MEMORIAL CONCERT, at the Royal Albert Hall, on Wednesday evening, June 10, the celebrated "Rose Song," as well as in the grand duet, "Keep the ring," from Balfe's *Talisman*, with Mme Christine Nilsson.

MDME TREBELLI will sing at the BALFE MEMORIAL CONCERT, at the Royal Albert Hall, on Wednesday evening, June 10, at Eight o'clock, the popular Romance, "Beneath a portal," from Balfe's *The Talisman*.

MR LESLIE CROTTY will sing at the BALFE MEMORIAL CONCERT, at the Royal Albert Hall, on Wednesday evening, June 10, at Eight o'clock, the War Song, "Monarch supreme," from Balfe's grand Opera, *The Talisman*.

MR SIMS REEVES will sing at the BALFE MEMORIAL CONCERT, at the Royal Albert Hall, Wednesday evening, June 10, at Eight o'clock, "Come into the garden, Maud;" and, on this occasion, "Then you'll remember me" and "The fair land of Poland," from Balfe's popular opera, *The Bohemian Girl*.

CHATSWORTH.

GRAND MORNING CONCERT.

By kind permission of His Grace the Duke of DEVONSHIRE, K.G.,

MR LAZARUS

(For many years Principal Clarinet at the Royal Italian Opera, Covent Garden), has the honour to announce that his FIRST BENEFIT CONCERT will be given at CHATSWORTH, on

FRIDAY MORNING NEXT, JUNE 5TH, 1885,

To commence at Three o'clock.

Under the immediate patronage of His Grace the Duke of Devonshire, K.G.; the Right Hon. the Marquis of Hartington, M.P.; Lord Edward Cavendish, M.P.; Admiral Egerton, M.P.; F. Howard, Esq.; the Ven. Archdeacon Balston, D.D.; Lady Louisa Egerton, Lady Fanny Howard, Lady George Cavendish, Lady Edward Cavendish, and Mrs Balston.

Vocalists—Miss Mary Davies, Miss Marion McKenzie, Mr Alfred Kenningham, and Mr T. B. Laxton, assisted by the "Anemone Union" (under the direction of Mr Lazarus). Flute—Mr Henry Nicholson (flautist to His Grace the Duke of Rutland). Horn—Mr T. Mann (Royal Italian Opera). Oboe—Mr Malesch (principal oboe Crystal Palace Saturday Concerts). Bassoon—Mr Wootton (principal bassoon Crystal Palace Saturday Concerts). Clarinet—Mr Lazarus. Piano—Mr Sidney Naylor.

IN G, A, AND B MINOR. PRICE 2s. NET.

CHARLES SALAMAN'S ARAB LOVE-SONG, ZAHRA.

The Words by MALCOLM C. SALAMAN.

Zahra, farewell, the hours too swiftly go;
I hear the neighing of my steed below,
Eager to speed against the Arab foe
In yonder desert waiting.
Dear maid, my heart is bounden all to thee,
Yet all my soul is panting for the strife;
From thy soft arms I would not, love, be free,
Yet wandering and battle is my life—
Great loving and strong hating.
Sing me one song to linger in my ear,
Give me one hope to hold for ever dear,
And thou shalt find as trusty as my spear
The love with which I'm burning.
Then gallant steed, neigh on, we'll haste away,
Then foemen tremble, for my soul's on fire,
Lions are fierceest when they stand at bay;
So will my arm for love's sake never tire
Till victor here returning.

"Mr Frederick King's admirable delivery of 'Zahra,' one of Mr Salaman's best and latest efforts, was among the gems of the concert."—*Sunday Times*.
"The Arab Love-Song is worthy of the composer's reputation, and shows that Mr Salaman's power of writing charming music is as strong as ever. Mr L. Crotty sang in a masterly style the Arab Song, and was encored."—*Manchester Courier*.
"Among the features of the evening was Mr Leslie Crotty's grand singing of Salaman's 'Zahra,' which, referring to 'the Arab foe,' seemed to have a special interest for Mr Gladstone."—*Sunday Times*.

London: STANLEY LUCAS, WEBER & Co., 84, New Bond Street, W.

ALBERT PALACE.

OFFICIAL OPENING, SATURDAY NEXT, JUNE 6, 1885.

PROGRAMME OF ARRANGEMENTS.

- 1.0 Palace opened.
- 1.0 to 3.0.—Selection by the Band of H.M. Scots Guards (by permission of Colonel Moncrieff). Conductor—Mr J. P. Clarke.
- 3.0 National Anthem, followed by an Address by the Chairman of Executive Council. The Lord Mayor's Reply.
Grand Inaugural Concert in the Cornmarket Hall, when the Ode specially written for the occasion by Mr W. A. Barrett, Mus. Bac., will be performed under the direction of the Composer, Mr A. J. Caldicott, Mus. Bac.; followed by Mendelssohn's "Hymn of Praise" (Lobgesang).
Soloists—Mdme Valleria, Miss Winthrop, Mr Edward Lloyd, Mr Herbert Thorndike.
Band and Chorus of 500.
- 6.0 to 7.0.—Palace Military Band.
- 7.0 to 8.0.—Recital on Grand Organ.
- 8.0 to 9.45.—Promenade Concert in the Nave.
Vocalists—Miss Winthrop, Mr Iver McKay, Mr Herbert Thorndike.
Solo Cornet—Mr Howard Reynolds.

Admission, from 1 to 5 o'clock, by payment of 7s. 6d.; after 6 o'clock, by payment of 2s. 6d.; or from 1 to 9 o'clock, by the Associate's Guinea Ticket.

ALBERT PALACE.—ASSOCIATES can now be enrolled on application, personally or by letter, to H. R. Sharman, Esq., Secretary, Albert Palace, S.W. Annual Subscription, £1 ls., for daily admission to the Palace and Grounds on and after June 6, including also Membership of the Albert Palace Art Union, and other privileges. Sole Agent, Alfred Hays, 26, Old Bond Street, and 4, Royal Exchange Buildings.

HERR S. LEHMYER has the honour to announce that his ANNUAL CONCERT will take place on MONDAY MORNING, July 6, 1885, at COLLARD & COLLARD'S CONCERT AND PIANOFORTE ROOMS (by kind permission of Messrs Collard & Collard), 16, Grosvenor Street, Grosvenor Square, W., at Three o'clock, kindly assisted by the following eminent Artists: Vocalists—Miss Agnes Liddell, Mr Henry Walsham, Signor Bia, and Mr Clifford Hallé. Instrumentalists: Violin—M. Ezrian; Viola—Herr Knigsberg; Violoncello—Herr Koopman; Piano—Herr Lehmyer and his Pupils, the Misses Reece and Mdle Angelina. Conductors—M. Ganz and Signor Romili. A Selection of Classical Pianoforte Music will be given by the Concert-giver and his pianoforte Pupils. Stalls, 10s. 6d., or Three for a Guinea; to be had at Messrs Stanley Lucas, Weber & Co., Music-sellers, New Bond Street, W.; and of Herr Lehmyer, 77, Charlotte Street, Portland Place, W.—Full particulars will be duly announced.

ON
WEDNESDAY, JUNE 10, 1885,
At Eight o'clock.

Artists:

Conductor—Mr W. G. CUSINS.

PROGRAMME—PART I: Selection from *The Talisman*—Prelude, Orchestra; Arab Chorus, Men's Voices; Air, "Edith's Prayer," Mdmé Christine Nilsson; The Rose Song, Mr Joseph Maas; Romance, "Beneath a portal," Mdmé Trebelli, with Chorus; Duet, "Keep the ring," Mdmé Christine Nilsson and Mr Joseph Maas; War Song, "Monarch supreme," Mr Leslie Crotty, with Chorus; Rondo, "Radiant splendour," Mdmé Christine Nilsson. Song, "Come into the garden, Maud," Mr Sims Reeves; Irish Ballad, "Killarney," Mdlle Ida Corani; Song (first time), "When first we met," Mr Herbert Reeves; Song, "The green trees whispered," Miss Hope Glenn; Song, "Peace of the valley," Signor Foli, cornet *obligato*; Mr Howard Reynolds; Trio, "I'm not the Queen," Mdlle Ida Corani, Mr Herbert Reeves, and Mdmé Trebelli. PART II: Selection from *The Bohemian Girl*—Overture (re-written for the Imperial Operahouse, Vienna), Orchestra; Song, "Heart bow'd down," Mr Barrington Foote; Song, "Then you'll remember me," Mr Sims Reeves; Ballad, "I dreamt that I went to marble halls," Mdmé Christine Nilsson; Song, "The nightingale's nest," Mdlle Ida Corani and Mr Barrington Foote; "Fair land of Poland," Mr Sims Reeves; Chorus; In the Gipsy's life, Chorus; Song, "Good night, beloved," Mr Joseph Maas; Ballad, "Joy of tears," Mdmé Trebelli; Song, "The light of other days," Mr Leslie Crotty, *obligato*; Mr Howard Reynolds; Song, "My task is ended," Mdlle Ida Corani, with Chorus; Trio, "Siege of Rochelle," Mr Leslie Crotty, Mr Barrington Foote, and Signor Foli; Crusader's March, "The Talisman," Orchestra.

ON TUESDAY, June 9, at the ATHENÆUM, Highbury New
Park, at Eight o'clock, a **GRAND HARP CONCERT** by Miss **ADELAIDE**
ARNOLD (Associate R.A.M., and Professor of the Harp, Guildhall School of
Music), assisted by Mr John Thomas (harpist to the Queen), also by Miss Clara
Samuelli, Miss Hoare, Miss Harrison, Messrs Robert Forington, W. L. Barrett,
and Fountain Meen. Band of Twelve Harps conducted by Miss Arnold. Tickets
of Mr C. ARNOLD, 34, Canonbury Square, N.

MIDDLE CLOTILDE KLEEBERG will also play Selections from Bach, Schumann, Haydn, Handel, Chopin, Sterndale Bennett, Mendelssohn, Bizet, and (by desire) Delibes' "Passepied," on June 6.

HEREBY GIVES PUBLIC NOTICE that the late firm of **HUTCHINGS & ROMER** having been dissolved on the 30th April, 1884, he has no connection with persons trading under the name of the late firm. Mr **HUTCHINGS** acquired by purchase the effect of the late Hutchings & Romer many of the valuable Copyrights, and is prepared to supply them to Trade and Public generally. The copyrights purchased include, amongst others, the copyright of **STANFAN, MAURINE, ROSE OF CASTILLE, &c., &c.,** and a great many of **SIGISMUND MATTHEY'S** Popular Compositions, Lists of which may be had on application.

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THE BANDBOX.

Although the building situated at the City end of the Strand, near old Temple Bar, has been known as the Strand Theatre only since the year 1832, its existence as a place of public entertainment dates very nearly from the beginning of the present century. It was first erected for the exhibition of panoramas—at that time a very popular species of amusement—by Mr R. R. Reinagle, in conjunction with a son of Mr Barker, of the Panorama, in Leicester Square,—afterwards better known as Burford's Panorama—and, like the parent establishment, contained two circular rooms, large and small, for the mounting of these pictorial displays. The following advertisement occurs in the *Morning Chronicle* for Saturday the 9th of July, 1803:

"Reinagle and Barker's New Panorama in the Strand will open next Monday, with a view of *Rome* taken from the *Villa Ludovisi*, on the *Pincian Hill*, by R. R. Reinagle. The building was erected for the purpose under the direction of T. E. Barker, eldest son of Mr Barker of the Panorama, Leicester Square, whose long experience, since the first establishment of that concern, has, he trusts, enabled him to make considerable improvement.

"Open from ten till dusk. Admittance, 1s."

On Friday the 15th of July another advertisement was issued, as below:

"At the New Panorama near the New Church, Strand. The Public are respectfully informed that the *View of Rome* from the *Pincian Hill*, taken and painted by R. R. Reinagle, will continue open for the season. It is to be succeeded early next spring by a view from the *interior of the city of Rome*, taken from the *Tower of the Capitol*, which embraces in a most favourable point of view the *Temples and Triumphal Arches* in the *Forum*, the *Coliseum*, *Aqueducts*, &c., &c.,—and, it is trusted, will amply gratify the expectations of the public."

The establishment of this new Panorama provoked considerable hostility on the part of the older one in Leicester Square, and advertisements were issued by Mr Barker, senr., stating that his son, T. E. Barker, had never made any drawings for the Leicester Square Panorama, but that on the contrary Henry Aston Barker had painted, and would continue to paint, everything for him.

The view of *Rome* was succeeded, as promised, by a second view of that city in April, 1804, whilst "*Sir Sidney Smith's action with 57 sail of the enemy's flotilla off Ostend*" was shown in the small room in January, 1805, and on the 20th of May in that year Messrs Reinagle and Barker produced a view of the *Bay of Naples*, from the shore of *Vico*, commanding a view of *Mount Vesuvius*. This was shown in the great circle, and was followed later on by "a particular and awful representation of *Vesuvius* in full eruption," which proved extremely attractive. "*Florence and its environs*" were to be seen in the small circle in 1806, and on the 27th of May, 1807, Mr Barker announced that a view of *Oxford* would take the place of the *Bay of Naples* in the large circle. Mr Barker was now the sole proprietor, as Mr Reinagle had withdrawn from the speculation. A view of *Copenhagen* was to be seen in the smaller circle during 1808, and one of *Dover* was opened in the larger one in March, 1807. In the following spring, 1810, a representation of *The Scilly Isles* was to be found in the small room, much interest attaching to their locality at the time owing to a project which was under contemplation by the Government for making those islands a station for the Channel Fleet.

A view of *Cádiz* took the place of *Dover*, in the large circle early in 1811, and in its turn made way for one of *Lisbon* in February, 1812. This was advertised as being exhibited at "Barker's Panorama, Strand, near Surrey Street." It was evidently set up in direct rivalry of the establishment in Leicester Square, which had also a *Lisbon* on view at the same time. *The Burning of Moscow* was the attraction of 1814, and in the next year pictures of *Berlin* and *Paris*—from Montmartre—were successively mounted in the large room, the *Battle of Corunna* being depicted in the small one. In 1815 another view of *Paris*, as seen from the *Tuileries*, was shown, and in January, 1816, the *Battle of Waterloo* was painted for the large circle, together with a view of *Ostend* for the other. Mr Barker sold his interest, in the autumn, to his brother, Mr Henry Barker, who thus became proprietor of both panoramic exhibitions, but not caring to carry on the two single-handed, he entered into partnership with Mr John Burford at the Strand, retaining the speculation in Leicester Square, however, solely in his own hands. *Paris*, *Dover*, and *Rome* were on view in 1817, and *Athens*—which appears to have

been a great attraction—in the following year, whilst for 1819 the *Piazza San Marco at Venice* was painted, and continued to draw throughout the year 1820, until December, when a view of the city of *Naples* took its place, to be succeeded in its turn—in 1822—by one of *Corfu*. *Pompeii* was shown at the end of 1823, and kept its place during the two following years. In 1827, Burford became the sole proprietor, and started a large picture of *Geneva* and its surroundings, including *Mont Blanc*. The *Battle of Navarino* was exhibited in 1828, at "The Panorama, Strand, near Somerset House," and continued a feature, in conjunction with a view of *Paris*, for the next two years. In 1831 a picture of *Hobart Town* was announced. This, as it happened, was the last of these shows, as in the autumn the Strand Panorama was remodelled and converted into a theatre by Mr Broad—who subsequently built the St James's—and was opened in its altered form on Thursday, the 26th of January, 1832, by Mr Rayner, an actor, who, notwithstanding his undoubted talent, had been unable to procure an engagement at either of the patent theatres, and so conceived the notion of starting one of his own.

It had been originally intended to call the building the Royal Clarence Theatre,* out of compliment to His Majesty King William the Fourth, but the idea was abandoned, and the title fixed upon was that of "The New Strand Subscription Theatre (late Burford's Panorama) within the precincts of the Savoy." The introductory entertainment consisted of an address by Miss Cleaver, from the T. R. York, an extravaganza, *Professionals Puzzled*, or, *Struggles at Starting*, a burletta, *Mystification*, and a drama entitled *Love's Frailties*. Miss Ferguson, of the English Operahouse, Miss Cleaver, Mr Dodd, Mr Forrester, and a new low comedian from Scarborough, Mr Mitchell, were the leaders of Mr Rayner's company, which, within a few nights, was also augmented by the addition of Mrs Waylett.

There was at this period a raid on the part of the Patentees against the minor theatres, and Mr Rayner was accordingly threatened, in common with the managers of the Surrey, Coburg, Queen's, City, and other houses. The Lord Chamberlain under this pressure refused a license to the Strand, and consequently no money could be taken at the doors, all tickets and places having to be obtained and paid for outside. In spite of this drawback, however, the little house—whose dimensions indeed were of the smallest—struggled on, and by degrees seemed to grow in public favour. Bayle Bernard's burletta, *The Four Sisters*, or, *Woman's Worth and Woman's Ways*, was brought out for Mrs Waylett, with success, in February, and *The Dumb Brigand*, in which Mme Celeste played, early in March. Mr Rayner, who had undergone extreme annoyance and persecution from the Patentees, had a benefit on Thursday the 12th of April, when Mrs Waylett, Miss Somerville, Vale, Edwin, and W. H. Williams appeared. On the following Saturday *The Mountaineers* (Coleman) was put up, and at Easter a drama by Bayle Bernard, *The Long Finn*, or, *The Piccaroon's Prey*, introduced O. Smith to a Strand audience. It was followed by an extravaganza, *The Judgment of Paris*, by Leman Rede, in which the author played "Mercury," Miss Forde, "Paris;" and Miss Somerville, "Venus." On Monday the 7th of May *The Beggar's Opera* was given, with Miss Forde as "Captain Macheath;" Miss Somerville, "Polly;" Miss Cleaver, "Lucy;" Mrs Macnamara—an excellent actress of old women, afterwards attached to Mme Vestris' Olympic, Covent Garden, and Lyceum companies—"Mrs Peachum;" O. Smith, "Filch;" and Strickland, "Peachum."

Mr Rayner's management was, however, short-lived. He was probably wearied out by the difficulties which he had to contend with about his license. Anyhow, we find him replaced at the end of May by Mrs Waylett, who secured Mr Chapman—late of the City Theatre—as her stage manager, and Mr Leman Rede as acting manager. Mr Alexander Lee was the director of the music. On Saturday, the 30th of June, a new three-act comedy, *The Golden Calf*, by Douglas Jerrold, was produced with triumphant success. Keeley, Abbott, Selby, Perry, Forrester, W. H. Williams, Mrs Waylett, and Mrs Macnamara—a powerful cast—appeared in it. Miss Priscilla Horton played "Lucy Bertram," in *Guy Mannering*, for Mr Chapman's benefit, on Thursday, July the 26th, and Mrs Honey was also added to the company about this time.

(To be continued.)

* A title soon afterwards appropriated by the house now known as the King's Cross Theatre.

THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS.

(Continued from page 304.)

In gallery No. VIII. is a frieze by Mr W. E. F. Britten, which represents children catching birds with as much innocence as that undertaking can involve. The bare, sunburnt children amid leafy boughs, suggest certain examples of Luini, at the Louvre, by which the artist may have been in some sense influenced. But his treatment of the subject proves that Mr Britten copies no master, and the charm he imparts comes entirely from his own feeling for nature. The first question about a decorative work regards the composition. The composition in this instance is as if nature herself had breathed into the drawn out narrow space, and, with a few things, filled it. There are the apple trees all along the picture, crowded with leaves and fruit. There is a flock of small birds risking to be decoyed and entrapped, and, on the grass, are three children in different acts of the plot. The attitudes of the children, all moved by the same impulse, are natural, picturesque, and varied; their figures are full of the pretty pudginess, and quaint, artless grace, that characterize the form of childhood; and they are drawn with strength and firmness. What could be more satisfactory than the child keeping the dog quiet? The little girl wrapped in a cloak, and with the decoy bird on her knee, is equally well conceived. Then there is the one in the middle watching his opportunity to jerk the line which will bring the sieve down upon the birds busy with a tempting lure of seed scattered on the ground. A brownish tone prevails in this picture, whose colour is unobtrusive though substantial. On the same wall is Mr Calderon's *Morning*, a worthy pendant to his *River*. *After the Arena*, by Mr Edward Armitage, is a large picture, as pictures go at the Royal Academy. "A young Christian, having been killed in the arena, is being lowered into the catacombs, where the body is received by his relations." The young Christian looks rather as if he were being lowered from the skylight into an ugly studio where the body is received by the models, his relations. The figures are remarkably lifeless and wooden, but the face of the old man wears a most comical expression. Mr Collier's *Circe* is scarcely conceived in a mythic spirit.

In gallery No. IX., Mr Fantin's *Chrysanthemums*, which are in a sort of grit or granite, *Surrey Colts*, by Mr John White, and Mr Millais' *Orphans*, are sure to attract notice. The last is one of the more pleasing of Mr Millais' somewhat doll-like portraits of children. Mr Arthur Elsley's *Private and Confidential* will also, perhaps, be noticed, being, in all respects, tolerable. *Dulce Domum*, by Mr Atkinson Grimshaw, is as hideous as the minutely painstaking labour of hopeless perversity could make it. Everything is finished until there is nothing left to see, and the discordantly dazzling bits of colour are enough to put one's eyes out. The spectator escapes as soon as possible from this curious work, and emerges into gallery No. X., where the first picture that is likely to arrest his attention is *Everyone his own Yarn*, by Mr Frank Bramley. Viewed from far away, enough is seen of it to wish Mr Bramley's picture were better hung. It seems to reveal good qualities of colour. In this gallery are Mr Alfred E. Elmslie's *A Vision*, Mr Herkomer's large landscape called *Found*, Mr W. Macbeth's bright picture, *The Miller and the Maid*, Mr Colin Hunter's *Salmon Fishers*, and Mr E. Blair Leighton's *The Secret*, a clever rendering of a decidedly dramatic but not the less picturesque subject.—J.

(To be continued.)

MDLLE LOUISE LABLACHE.

This young singer, daughter of Mdme de Meric Lablache, has been singing with great success at the Théâtre Lyceé, Barcelona, with Maurel and other distinguished artists. The characters sustained by Mdle Lablache were Frederico in *Mignon*, Siebel in *Faust*, and the contralto parts in other popular operas. Mdle Lablache, it may be remembered, met with genuine success last winter at the Théâtre Italien, Paris, in *Aben Hamet*, an opera expressly composed for her by M. Théodore Dubois. The young artist, who—a correspondent informs us—will shortly arrive in London for the season, is a grand-daughter of the great Lablache, and therefore comes from a good stock; "moreover"—says our enthusiastic informant—"She is the daughter of her mother, herself a celebrated singer."

STRAND THEATRE.

On Tuesday, the 19th inst., on the occasion of Miss Amy Roselle's first professional *matinée*, there was produced at the Strand Theatre a *rara avis*, a successful new comedy, *The Silver Shield*. Mr Grundy, the author, displays his usual ingenuity in the construction of the piece, and his dialogue is excellent—at times, indeed, brilliant. Unfortunately there is want of motive in the plot, and among the characters there is not one in whom one can take the least interest. For instance, where in real life could we find such a character as the heroine? She has a misunderstanding with her husband over a letter from an admirer, which at least bears a compromising aspect. She vouchsafes no explanation, separates from him, announces her death in the newspapers, and becomes a fashionable actress under the name of Alma Blake. This same "bumptious" young woman pays a visit to the house of a country gentleman, and her first act on arrival is to criticise his pictures, and to patronise him on his taste generally. The second heroine of the piece, an *ingénue*, has also a misunderstanding with her husband, and separates from him, over a letter addressed to one "Alma," with this justification, that she supposes the letter is addressed to the "actress" heroine. As a matter of fact, the husband, a sucking dramatic author, intends it for part of the dialogue of a piece he is writing, and has given his heroine the same name as the fashionable actress. The *ingénue's* husband treats the affair very lightly, and goes on his way as though separation from a wife is a matter of daily occurrence. For the acting we have nothing but praise. Miss Roselle, as Alma Blake, displays great versatility, and in the last and best act she is admirable. Mr Dacre, as her husband, who turns artist, Bohemian, and professional cynic, is clever, but his elocution is nasal and monotonous. Moreover, his bran new velvet coat and general "spick and span" appearance reminds one more of Belgravia than Bohemia. The other couple are in the capable hands of Miss Kate Rorke and Mr William Herbert. Miss Rorke, well known as a most promising "light" actress, displays pathos of no mean order, which unfortunately misses effect through inadequacy of motive. Mr Herbert, who is easy and well bred, as of course he should be, is at his best. At the conclusion of the second act, his dazed expression, on receipt of the news of his wife's flight, as though he were unable to realize the news, is true to nature and admirably delineated. It is no fault of the actor that we lose all sympathy for him afterwards. Mr Beauchamp is excellent as a country gentleman and the father of the last named. He reminds one both in style and "make up" of Mr Chippendale. Mr Barrington and Mrs Leigh Murray are amusing in the parts of a censorious clergyman of the Church of England and his wife; Mr Charles Groves, too, is amusing in the part of a theatrical manager of the "old" school, who behaves in gentlemen's houses after the manner of Mr Adolphus Slang in the house of Sir George Thrum in *The Ravenswing* of Thackeray. Two minor parts (maidservants) are carefully played by Miss Julia Roselle and Miss Florence Lavender. We understand *The Silver Shield* is to be played shortly at the Comedy Theatre. We hope the author will make the necessary alterations, when we do not see why the general public should not confirm the verdict of the leisure class.

MAPLESON v. PATTI AND PATTI v. MAPLESON.

Why is it that operatic managers and singers so very often fall out? I suppose Mr Mapleson has had more difficulties with members of his companies than any other *impresario* on record. The latest is caused by his action in serving Mdme Patti with a writ for 10,000 dollars damages for the non-appearance of Signor Nicolini. The French ex-tenor was engaged at the preposterous salary of 600 dollars a night to sing with Mdme Patti, who was paid 4,000 dollars. Signor Nicolini's present value as a singer can only be worked out by an expert in fractions; but Mdme Patti's engagement was dependent on the paying of this salary to the French performer. On the night of her departure for England the writ was served on her. It was difficult to know how first to answer it, but Mdme Patti declared that she had sung twice without receiving payment, which gave her a claim of 8,000 dollars against Mr Mapleson. (The payment has been stated at 5,000 for each performance, but it was 4,000 to be paid directly after the representation, or next day at latest.) She also produced a promissory note of Mr Mapleson's for 5,000 so that here was a counter-claim of 13,000 dollars. The rival suits are pending in the New York courts.—"RAPIER" in "*The Sporting and Dramatic News*."

Marie Cabel, a light soprano singer, who was chosen by Meyerbeer to create the part of Dinorah, in *Le Pardon de Piermont*, and who was well known in London twenty years ago, died on Monday at Maisons Laffitte, Paris, after a protracted illness.

MARIANNE EISSLER.

Miss Eissler, the youthful and talented violinist, has received the following letter, accompanied by a handsome diamond ring, from the Duke and Duchess of Edinburgh:—

Clarence House, St James's S. W.,
May 23, 1885.

DEAR MISS EISSLER,—I am desired by Their Royal Highnesses the Duke and Duchess of Edinburgh to ask your acceptance of the accompanying little souvenir of the pleasure you afforded their Royal Highnesses on the occasion of the Soirée at Clarence House. Believe me, yours truly,

G. F. BAMBRIDGE.

CITY TEMPLE CONCERTS.

(To the Editor of the "Musical World.")

DEAR SIR,—I am very sorry indeed to find, in your issue of May 16th, what I consider an unnecessary, misleading, and, strictly speaking, incorrect letter from Mr Minshall, director of the City Temple Concerts.

1. Unnecessary, because, so far as I can see, not the slightest imputation has been cast upon any one, save a few indiscreet would-be dictators and tyrannical usurpers.

2. Misleading, by the manner in which he has constructed his sentence—the unfavourable reception of the celebrated juvenile violinists, the Holden Brothers. I think the ovacious receptions given them by the audiences at the City Temple Concerts ought to be as flattering to Mr Minshall as to the brothers.

3. Incorrect and injudicious, in his asserting, in the strongest terms, that the concert was not brought to an untimely end. He says, "The only items omitted from the programme being those of the Holdens." Very good! If their half dozen pieces, some of which were very long ones, were omitted, and not one put in their place, how could the concert fail in coming to an untimely end? He says he will not offer a comment on their performance. These words are significantly discreet, for the fact that Mr Minshall insisted on the brothers taking six turns in the programme, in spite of an objection raised thereto, proved his confidence in the brothers, or something else, and but for the error in the programme no doubt all would have been right. The audience were expecting a violin duet according to programme, and no doubt many of them had not the ear or appreciation for the viola even if they had been expecting it. For this I blame them not; for their misconduct I do; though if the written explanation we sent in had been given before the piece, I believe they would have been all attention, and have appreciated the violin and viola piece, which the brothers are able to execute with credit before any board of professors in the world.

We suffered cheerfully the loss of our salaries on this occasion for the sake of principle, and a protest that we will not be interrupted, insulted, or put down by the ignorant element of any audience. The other week I witnessed the manifestation of a little feeling in a theatre—down went the conductor's baton with a crash, till all was perfectly quiet; and, "shall we have less order in the Temple of the Lord!" Many poor, struggling, worthy, aspiring artists are robbed and ruined for life because too weak and sensitive to withstand such brunts—not so here. We shall appear again in the Temple some day. If it be long we can afford to wait in patience, though free, willing, and able any day. Like Dr Parker, when he said, "I want to preach!" they laughed. In a little while he said, "I must preach!"—they laughed again. He did preach—they laughed. He preaches still, and still they laugh, while he makes their hearts bud and blossom with fertile feelings and actions for God and man. We, too, want to play, and, if every chimney-top in London were an opposing devil, play we would, and at the same time try to teach the people to do to others as they would wish themselves and theirs done unto. Yours truly,

HOLDEN.

34, Newington Crescent, S.E.

FOREIGN BUDGET.

(From Correspondents.)

FRANKFORT-ON-THAINE.—The programme of the last concert given this season by the Museum Society, under the direction of Herr Müller, comprised Mendelssohn's *Walpurgisnacht* and Beethoven's Ninth Symphony. The vocalists in the first-named work were Mdle Fides Keller, contralto; Georg Ritter, tenor; and Eugen Gura, baritone, to whom Mdle Fillunger, soprano, was added in the Symphony. They all did full justice to the music respectively allotted them. The choruses were entrusted to the members of the St Cecilia Association who executed their task in a thoroughly efficient manner, while the orchestra was quite up to the mark.

CARLSRUHE.—Mdme Montigny-Rémaury came here to take part in the grand Musical Festival under the direction of Franz Liszt. She plays in various compositions with the celebrated violinist, Lauterbach. The programme of the Festival has been thus constituted:—Wednesday evening, the 27th inst., operatic performance at the Grand-Ducal Theatre; Thursday afternoon, the 28th inst., concert in the Festival Hall; Friday morning, the 29th inst., concert of chamber-music at the Museum; Friday afternoon, concert in the Evangelical Town-Church; Saturday, the 30th inst., morning concert of chamber-music at the "Eintracht;" evening, orchestral concert in the Museum; Sunday afternoon, the 31st inst., final concert in the Festival Hall. The list of artists includes, in addition to Mdme Montigny-Rémaury, Mdles Fides Keller, Koch; Herren Auer, Saint-Saëns, Xaver Scharwenka, Zajic, Joseph Staudigl, and the Dresden (Lauterbach-Grutzmacher) String-Quartet. Among the choral works to be performed may be mentioned Hector Berlioz's *Requiem*, F. Liszt's choruses to Herder's *Prometheus*, and Wagner's "Kaisermarsch," the orchestral compositions being contributed by Franz Liszt, Saint-Saëns, Hans Huber, Klughardt, Bargiel, Anton Bruckner, and others. On leaving this place, Mdme Montigny-Rémaury proceeds to Baden, where, also, she will play.

SALZBURG.—The report for 1884, issued by the committee of the Mozarteum, shows that the institution still continues to prosper. The Music-School, founded by Herr Hummel, was attended by 303 pupils, half of whom were partially or altogether excused from the payment of fees. Whatever deficiency there may be in the income of the School itself towards the sum necessary for its maintenance is made up out of the general funds. On attaining his 70th birthday, Baron Carl von Sterneck, the founder of the institution, resigned the presidentship, but, having been unanimously re-elected, has consented to accept it again.

MUNICH.—Dittersdorf's *Apotheker und Doctor* has been revived at the Residenztheater, and drawn good houses, although it has been written nearly a century.

HANOVER.—A new opera, *Der Günstling*, music by Carl Gran, *Capellmeister* here, libretto by Hermann Sternheim, has been accepted at the Carl Schulze-Theater and Friedrich-Wilhelmstädtisches-Theater, Berlin, but will be first produced next autumn at the Residenztheater in this town.

BERLIN.—At the Royal Operahouse, Herr Emil Götze has, by his impersonation of the title-part in *Jean de Paris*, fully confirmed the favourable impression he previously made. Weber's one-act opera, *Abu Hassan*, has been revived and well received. The same is true, also, of the Terpsichorean novelty in the shape of Méraute's ballet of *Sylvia*, with Léo Delibes' music. Judging from appearances, *Sylvia* bids fair to become exceedingly popular.

MR CARRODUS AT BRIGHTON.

That Mr Carrodus should have succeeded in almost filling the Banqueting Room of the Royal Pavilion at such an unusual time locally for high-class musical performances as Whitsuntide is a feat of itself. The talented violinist probably knew his power; the audience would certainly seem to have anticipated the treat in store for them. Nor were they disappointed. Mr Carrodus played with a skill he has never surpassed in Brighton, and that in a programme compiled of pieces that made exceptional demands upon him. He gave a triumphant demonstration of how completely a great player with a good instrument in his hands can hold and sway his auditors. The "Chaconne in D minor," by Bach, furnished the apex of his ability; it was the tragedy of music as contrasted with its opposite—that of Paganini's posthumous "Moto Perpetuo in C." Through an ever-varying zig-zag of musical thoughts, embodied in the works of Bellini, Molière—the executant's master—Vieuxtemps, Tours, and Ernst, Mr Carrodus threaded his way, like a very Orpheus among intricacies which mythology tells were far more fearful, winning applause from all sides. He had a brilliant little coadjutor in Miss Bertha Moore, a singer whose marvellously musical notes never fail to enchant, and both of them a sympathetic accompanist in Miss Ada Bright.—*Brighton Guardian*.

The New York Oratorio Society brought its twelfth season to a close with a performance of Handel's *Judas Maccabæus*, which had not been given in the Empire City for some years.

A new opera, *Una Notte a Venezia*, music by Signor Avallone, has been produced successfully at Salerno, and another, *Fernando della Cruz*, music by Signor Sansone, at Catania, but with a different result.

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LONDON, SATURDAY, MAY 30, 1885.

MEYERBEER'S LAST SCORE.*

II.

(Concluded from page 324.)

Meyerbeer died, and the first act of his heirs was to sequester his score; even my manuscript was confiscated, being thenceforward buried in the legendary trunk, which was confided to a syndicate of curriers. When I grew angry, when I appealed to the Courts to settle a case which was above all one of good faith, the answer was, "Show us your deed of agreement;" and as this happened under the Empire, and the Prussian Embassy did not wish me to win, I lost my action. But, when the question of good faith had been set aside, there remained another: that of my rights as a collaborator; a breath, a mere breath of M. Crémieux caused it to vanish: "Collaboration! that is really a fine idea! Where is there any sign of Meyerbeer's having had aught to do with your work? Name an air, a duet, a stanza, forming a contextual part of your drama. Ah! had he consented to place his overture before the first act, we might discuss this pretended right of collaboration; there is not here, however, a community of efforts and labour, but two distinct things: a piece and an interlude, two thoroughly distinct works, so completely independent of each other that the Court will not hesitate to separate them, but will give the Meyerbeer family the score, and M. Blaze de Bury his drama." And this was done; it was the realization of the judgment of Solomon.

After all, perhaps the learned counsel was in the right. Though I once cursed his eloquence, which was so regrettable as far as my finances were concerned, I now bless it, when I think of the harm from which it has preserved me. Every combination of this kind resembles the Straits of Messina; it has its effects of mirage by which, when they are a long way off, we allow ourselves to be deceived, but which gradually vanish the nearer we approach. Has the music to *A Midsummer Night's Dream* ever been of any assistance to Shakspeare's piece? It is popular and classical, and, by its side, the drama does the best it can in a parasitical embrace which smothers it. The same may be said of the fragments in *Egmont*, the choruses in *Antigone* and *Edipus*, and the interludes in *Struensee*. Partnerships of this kind are good only in the bustle, the illusions, and the hubbub of an entertainment at Court, amid gala toilets, uniforms covered with decorations, and torch-light marches. Any attempt to reduce them to the proportions of everyday life is to seek disappointment, for, as a matter of necessity, "the one element will kill the other." It is true that, on the other hand, we are compelled to admit a tendency of the mind to strive after the systematic renewal of certain forms, a tendency justified by the ever celebrated examples of Beethoven, Mendelssohn, and Meyerbeer himself in *Struensee*. However, no matter; it was a dream.

Let me say no more on the subject; let me relinquish to Berlin the interlude which left my hands never to return to them; may it repose peacefully till the day of its resurrection, which cannot be very far distant, for it is in the nature of things that Germany will claim and make out of it a national work. Fortunately, when that day comes there will be nothing of mine left in the work, for my verses will necessarily have had to disappear and make room for Goethe's text, on which they were founded. This thought consoles me. I may add that the Germanism of the interlude did not spread to the piece, which was thoroughly French in its action, spirit, and personages, the scene being laid in Alsace and Strassburg, and the heroine being that adorable Frederika Brion who served as the type of Marguerite.

"What is this I have heard," said Dumas the Younger to me a short time since, "about an interlude of Meyerbeer's being introduced into a drama of yours?"—"Why, you were not

* From *Le Temps*.

ignorant of the old story, were you?"—"Utterly, and it was only just now, when talking to Larochelle, that I first learned anything about it. So, you have written a drama, eh, of which I know nothing?"—"Shall I tell you the reason?"—"By all means."—"Well, then, it is that on such questions you are, my dear fellow, a great oracle; in my opinion the greatest of all. . . ."—"Well?"—"And if, after reading it, you were to speak in a fine series of reticent euphemisms, and tell me, for instance, that my piece is—a highly literary effort, I should pitch it into the fire. Such a course, however, would grieve me, for I am weak enough to own that I like the piece."

During this time, Dumas had taken up his position with his back to the fireplace and kept looking with half-closed eyes at a press in which I am accustomed to keep my papers. Without waiting for me to conclude, he went straight up to the piece of furniture in question and opened it. Having looked through several manuscripts, he took out one and said, as he rolled it up in a newspaper, "Here is the piece and I take possession of it."

He left Paris the next day and brought me back the piece some months afterwards. We had a quiet little chat about it, and when we had agreed not to burn it, he said, "But where the devil did you find room in it for a score of Meyerbeer's?"

HENRI BLAZE DE BURY.

BRINLEY RICHARDS.

The morning of his funeral was bright, and a cool breeze prevailed. The year's young life, active in the green glades of the neighbouring Holland Park, with its gigantic trees, now in full leaf, contrasted strangely with the mournful cortege, with its sable trappings of woe, conveying this master of melodies to the silent tomb, but not, one is glad to believe, "to dumb forgetfulness a prey;" for the name of Brinley Richards will live in the records, not only of Cambrian song, but also of those of all the English-speaking countries of the world. Around his grave gathered a large company. The Right Hon. Osborne Morgan (Judge-Advocate General), Mr Henry Richard, M.P., Mr Richard Davies, M.P., and Mr Lascelles Carr (Editor of *The Western Mail*) were there, testifying by their presence their appreciation of the character of the departed, and the services to his country which had been rendered by him whose Cambrian harp strings were now broken, and whose face had now disappeared for evermore from among the goodly company of Cambrians of the present day who are energetically striving to make Cambrian excellences better known across the border. Miss Mary Davies, the Queen of *Alawon*, and who adorns *Ceinclau Cau*, was there with a most beautiful wreath of flowers, her presence, and the flowers, being tokens of her regard for her musical tutor who, now laid to rest, was among the first to discover in her those great vocal qualities which have since raised her to eminence in the musical world. "Mynorydd," her father, was there, too, together with her sister. "Mynorydd," at the close of the ceremony at the tomb, standing a little on one side, and baring his head, upon which the snow of winter is lying, gave out the hymn:—"O fryniau Caersalem ceir gwelw," &c. Beautiful Welsh words! How delightful the thoughts—the hopes—they suggest. Who among the mournful throng standing around the open grave of Brinley Richards did not at that moment think of "Gwlad eu Tadau?" Sir George Macfarren, President of the Royal Academy of Music, and a host of Great Britain's Professors of Music were there. But Welsh voices and Welsh tongues breathed forth from among the green trees and myriads of marble tombs, from the sides of the open grave of Brinley Richards, on the wings of song, the sentiments of hope, robed in Welsh words, of a re-union in Gwynfyd with the soul whose ruined earthly tabernacle had just been deposited in English soil in the modern Babylon. Music is an universal language, and the English vocalists, whose tongues could not articulate Cymric words, knew their purport, and joined in the music sung over the grave of the eminent Cambrian composer. "Mynorydd," led the singing, and his gifted daughter, together with Mde Lizzie Evans, and other Welsh daughters of song, united their voices with those of the musical throng singing the Welsh hymn. In addition to the President of the Royal Academy of Music, the following were present: Messrs Walter Macfarren, Frank Cox, F. B. Jewson, A. O'Leary, A. C. Lunn, H. R. Eyres, L. A. Emanuel, Charles E. Stephens, W. H. Cummings, John Gill (secretary R.A.M.), T. Chappell, Stroud Cocks, Duncan Davison, Dr C. Steggall, Ap Herbert, &c. The officiating clergymen were the Rev. J. Brinley Richards (brother of deceased), and the Rev. W. B. Banting (brother-in-law), both clergymen of the Church of England. The chief mourners in the

cemetery—the widow was unable to be present—were Mr H. Brinley Richards and Miss Richards, son and daughter of the deceased. Among the other relatives present were Mrs H. B. Richards, Messrs W. Banting, W. B. Banting and five sons, Mr H. W. Nevill, T. Jennings, Hobson, J. Marshall, the last named being the deceased's brother-in-law and solicitor. A great number of very chaste wreaths, the gifts of sympathising friends, were deposited on the coffin. After the tomb was closed, Mrs Banting placed a very beautiful wreath, shaped like a Cambrian harp, on the top stone. Here were placed also wreaths of primroses and waterlilies. Among those who sent wreaths was Mrs Osborne Morgan, the wife of the Judge-Advocate-General.—“MORIEM,” in the *Western Mail*.

A LETTER TO EDOUARD COLONNE.

The following epistle has been addressed to the above-named celebrated French conductor by Hans von Bülow:—

“My dear Monsieur Colonne,—If musicians in London have no time to devote to music—as our great master, Hector,* asserted more than forty years ago—in Paris, Edouard, generalissimo of the symphonic army, has no leisure for aught else. I ought not to be so egotistical as to complain of this; however, while congratulating your fellow citizens on your ceaseless activity, I cannot refrain from expressing my very great regret at having been obliged to leave Paris without pressing your hand, without enjoying a few minutes' chat with the great artist who did me the signal honour of presenting me at his magnificent Châtelet Concerts to the pick of the European public. Be kind enough, therefore, I beg, to accept—though not by word of mouth—my warmest thanks for your having realised the dream I cherished during the trifling period of a quarter of a century, namely, to appear once in my life among you in a less modest capacity than that of a simple witness of the disaster which befel *Tannhäuser* at the Grand Opera.

“Shall I add to this protestation of my eternal gratitude the commonplace expression of my compliments on, and warmest admiration of, the model orchestra you have created. It has recently produced on me an impression even superior to that I once experienced from hearing Beethoven's Pastoral Symphony so deliciously interpreted at the Imperial Conservatory.

“But it is fit that I should add that one thing was wanting to this ideal orchestra: the vivifying breath of a powerful directing individuality. The same principle holds good of orchestral conductors as of . . . *rôtisseurs*. A man, according to Brillat-Savarin, must be born a *rôtisseur*, but everybody can become a musician—I mean a . . . cook. Among a hundred called, only one is chosen. Well, I have found such a one in you: a real orchestral conductor by the grace of God, and, thank God, also confirmed and sanctioned as such by the national intelligence.

“The prestige of your infallibility strikes me, however, as somewhat endangered by an act of generous imprudence on your part. Have you not designated me in public as *one of the largest subscribers* to the Berlioz Monument? Surely that is impossible. Allow me, my dear colleague, to save you from being contradicted by begging you will kindly add the enclosed thousand-franc bank-note to my first offering of three years ago† towards the glorification of the antipodes of Jacques Offenbach and his more serious but less gifted rivals.

“Down with *musiquette*! Hurrah for music! Hurrah for the Delibes, the Faurés, the Lalos, the Massenets, and the Saint-Saëns, present and future!

“And so, fraternally saluting you, I remain your very obedient servant,
“HANS VON BÜLOW.”

MR LAZARUS, *facile princeps* of clarinettists, and one of the most highly esteemed artists admitted within the social circle of the aristocracy, has received a proof of the regard in which he is held, by His Grace the Duke of Devonshire granting him permission to give a morning concert at his magnificent mansion in Derbyshire—Chatsworth. The concert is announced for next Friday morning, June 5, when all the *élite* of the county will assemble to do honour to the famous artist, admire the magnificence of the ducal domain, and listen with pleasure to the performances of Mr Lazarus and his artist-brethren.

* Berlioz.

† When Herr Von Bülow contributed 500 francs. See page 234 of *The Musical World* for April 11th, 1885.

CONCERTS.

THE *Conversazione* held by the members and friends of the Lyric Club last Thursday was in every respect most enjoyable, and as its name implies, the musical portion was naturally of an attractive and important nature. The *pièce de résistance* was a Village Idyll, *Love's Conquest*, written by J. Stewart, music by Gustav Ernest, who will be remembered as having recently obtained the 20 guineas offered by the Philharmonic Society as a prize for the best written overture submitted to them. The artists were Mlle de Lido and Miss Clara Myers, Messrs Hirwen Jones and Walker, Mr Gustav Ernest presiding at the pianoforte. In the course of the evening Miss Josephine Yorke sang, and Mr Hayden Coffin introduced a new composition, “*Farewell*,” accompanied by the composer (Miss Hope Temple), which pleased so much that it was re-demanded, but another substituted (!). Miss Lang, M. Wachez and M. Rivardé (*premier prix* at the Paris Conservatoire), each gave solos on the violin, consisting of Hungarian and Spanish Dances, and a “*Reverie and Polonaise*” by Vieuxtemps. Later in the evening “*recitations*” were given as well as a *buffo-song* by Mr Percy Reeve, and a *recherché* supper was laid out in the upper rooms of the club.—W. A. J.

MISS EMMA BARNETT, the accomplished young English pianist, gave a “*recital*” on Messrs Pohlmann & Son's pianoforte, at the International Inventions Exhibition, South Kensington, on Friday, May 22nd. The manufacturers may esteem themselves lucky in having had so refined and perfect an artist as Miss Emma Barnett to exhibit the resources of their instrument and to attract the attention of many hundred visitors who did not leave till the end of the recital, when expressions of delight at Miss Barnett's fine performance were heard on all sides.

MR W. F. TAYLOR and his talented “*Concert de Famille*” (six in number) gave a most successful concert on May the 19th at Bolingbroke Hall, Clapham Common. The room was well filled, many of the local notabilities being present. The programme consisted of popular compositions, and included the Overture to *Poet and Peasant* (Suppé), and a new march, “*Comrades*,” composed by Mr W. F. Taylor, for first, second, and third violins and bass, played by members of his juvenile violin class, many being very small “*ladies and gentlemen*”; nevertheless, they “*scraped away*” and got an enthusiastic recall for their performance. Master W. F. Taylor, though only sixteen years of age, played in an entirely satisfactory manner Handel's Sonata in A for violin, and had to respond to a unanimous call from the audience, who would fain have heard the last movement again. No less successful were Master C. H. Taylor on the ‘cello (indeed he is a most remarkable player for a mere boy); Miss Ada E. Taylor in Ketterer's “*Caprice Hongrois*” (encored); and Mr Taylor in a new Grand Valse of his own composition, entitled “*Vive la Joie*,” which may, indeed, be said to have earned the “*encore of the evening*.” Masters W. F. and C. H. Taylor sang a very high soprano duet, “*Know ye the land*” (Taylor), with great effect, and Master C. H. Taylor joined his sister, Miss Edith Taylor, in the “*A B C*” duet (Parry), which they rendered in a most amusing as well as in a most finished manner, and were compelled to repeat it after a “*storm of applause*.” In addition, Mr Taylor had availed himself of the assistance of many ladies and other pupils who very agreeably varied the programme with part-songs, &c. Two young ladies especially must be named, Misses Annie and Jane Plumpton, whose duet singing was excellent. Mr Dighton sang Loder's “*Diver*,” and Mr Ernest Gaskin played the “*Crystal Streamlet*” (W. F. Taylor) so well as to get a splendid bouquet handed to him. Mr John Parry Cole, whose humorous songs were “*truly humorous*,” also rendered Mr Taylor effective aid in accompanying the singers. The concert altogether was most agreeable and highly successful.

In the cause of charity it is usual to forego criticism; but were it otherwise, the concert given in St James's Hall by the Royal Amateur Orchestral Society, with His Royal Highness the Duke of Edinburgh (President) in the orchestra, would bear the test. The institution aided by this performance was the East London Hospital for Children and Dispensary for Women, the foundation-stone of which was laid ten years ago by the Duke of Westminster. Previously, Dr and Mrs Heckford had opened a hospital in two old houses at Ratcliff Cross, with ten beds, which number was in less than a year increased to thirty-five. The present building was opened by the Duchess of Teck in 1877, and has since admitted to its wards, 8,248 children, and a large number of out-patients. The concert under notice was honoured by the presence of the Duchess of Edinburgh, in attendance on whom were Lady Emma Osborne and Captain the Hon D. J. Monson, equerry to the Duke of Edinburgh. The programme included in addition to orchestral pieces by Gounod, Weber, Liszt, Rossini, Wagner, Mendelssohn, &c., songs by Mme Marie Roze and Mr Edward Lloyd, the former giving the

"Habañera" from Bizet's *Carmen*, and the gavotte, composed expressly for her by Massenet, in *Manon* (both encored), and Mr Lloyd, Gounod's "Lend me your aid," and Blumenthal's "Sans Adieu." The sum arising from the sale of tickets amounted to £279.

LADY BRASSEY gave her first evening party on Wednesday, the 20th inst. The music was charming, and the artists specially selected for the occasion included the well-known names of Mdle Giovanna Ameris, Miss Marian Fenna, Mr Tapley, Mr Traherne, and Mr Cecil, Signor Guerini (violin) and Signor Li Calsi (pianist to H.R.H. the Duchess of Cambridge). Mdle Ameris' fine contralto voice was heard to great advantage in the contralto solo from *Gioconda*, and a Scotch ballad. In fact, all the artists gave profound pleasure, and the gems of the evening were certainly the duets of MM. Traherne and Ernest Cecil, of whose performance our contemporaries—*Vanity Fair*, *Sunday Times*, &c.—speak in the highest terms.

HERR PEINIGER gave his third and last of this series of violin recitals at Princes Hall on Tuesday, May 26th. After Tartini's Sonata in G minor, a most spirited performance of Bach's "Prelude, Loure, Gavotte and Rondo" from the *Suite* in E major (Sonata No. 6) elicited a unanimous recall. Herr Peiniger then gave four specimens of the "English School," which had been looked for with great interest, viz., a "Sonatina" by Charles Rousseau Burney, a "Largo Maestoso in C minor" by Amand Smith, a "Larghetto and Allegro in A minor" by John Christian Mantel (encored and repeated), and a "Grave and Corno" by Joseph Gibbs, all charmingly written, and as charmingly played—the "double-stopping" in the last being remarkably good. Then came Beethoven's "Romanze in F major," followed by Ernst's Fantasia on airs from *Othello*, a veritable *tour de force*, played with such perfect intonation and fire that the audience would willingly have had it repeated. Herr Peiniger, however, contented himself with acknowledging the hearty recall. The concluding pieces, and certainly not the least interesting, in the programme, were the beautiful Andante from Molique's "Concerto in A minor," played in a pure and calm style which would have delighted the composer, and a "Tarantella" by Schubert. Mr Charles Hopkins-Ould was a most intelligent and efficient accompanist. Herr Peiniger announces an evening series of "recitals" in October and November, when we hope he will remember the "English School" of violin music.—E. S. M.

THE annual concert of the South Kensington Ladies' Choir took place at the Town Hall, Kensington, on behalf of the Children's Hospital, Paddington. Reinecke's charming cantata for female voices, *The Enchanted Swans*, was the principal work selected for performance, a work in which, besides the usual pianoforte accompaniment, the composer has called to his aid a violoncello, harp, and two horn parts, a combination highly effective in the author's experienced hands. The difficult and intricate choruses were rendered with a precision and finish which speaks well for the patience and perseverance of their zealous and skilful conductor, Mrs Arthur O'Leary. It is a pity that the choir should still keep to Kensington Hall (which is by no means a good room for sound), as they need not be afraid of a hearing more in the centre of musical activity. Assisted by such artists as Mr Whitehouse, Herr Oberthür, Mr Ständen, and Mr Mann, the success of the cantata was complete. The second part of the concert was of a varied character; Mrs Hutchinson sang "Oh Sleep," from *Semle*, and also a quaint and pretty song of Grieg's, which met with much favour; Miss Mary Davies, as a matter of course, charmed the audience with the great purity of her singing in "Rose softly blooming" and other numbers. We must not forget to mention Miss Eleanor Rees, a rising contralto, who made a great effect in "The Seaman's Farewell," by R. O'Leary. Mr Ernest Fowle's accompaniment added greatly to the effect of the cantata. Upwards of a hundred pounds were realized for the charity after all expenses had been paid.

MISS ROSA LEO gave a *matinée musicale* at the Steinway Hall with the assistance of Miss Bessie Waugh, Messrs Fountain Meen, Thorndike, Chilley, and W. C. Hann. As though to furnish full evidence of her powers, Miss Leo took the greater part of the responsibility of the entertainment upon herself. She appeared equally at home in German *Lieder* by Jensen, Lassen, and Salaman; in Italian *arie* by Scarlatti, Pergolese, and Caracciolo; in French *chansons* by Massenet and Gounod; and in English ditties by Maud V. White and Louis Leo. Adequately to perform such varied pieces requires no little musical knowledge and artistic feeling. Of her possession of these qualities Miss Leo gave proof. Her voice is a mezzo-soprano, somewhat weak in the upper register, but capable of very sympathetic expression when kept within due limits. The audience were obviously gratified by the entertainment.—D. T.

MIDDLE ALICE ROSELLI'S concert on Thursday evening, May 21, in Princes Hall, Piccadilly, was, as it deserved to be, fully and fashionably attended. The programme was attractive and the

artists excellent. No wonder that the audience were delighted with what they heard, and rewarded the artists according to their exceptional merits. The singers were the accomplished concert-giver, assisted by Miss Helen Meason and Miss Spencer Jones; Mr W. H. Cummings, Signor Villa, Mr Stuart Marrington, and Mr Santley. The instrumentalists were Mdme Pinart, Mons Eugène Wagner (pianoforte), Mr Churchill Sibley (organo-piano), Mr John Thomas (harp), and Mr Lazarus (clarinet). Our readers, we doubt not, will agree that we have not "overshot the mark" in saying that the "artists were excellent." And now to remark on the *menu* with which they favoured us. The programme began with the popular quartet from Flotow's *Martha*, "Mezza Notte" (Mdle Alice Roselli, Miss Helen Meason, Mr W. H. Cummings, and Signor Villa), followed by Mendelssohn's "Rondo Capriccioso" (Mdme Pinart). Mdle Roselli then gave Mr Sibley's new song "Two Hearts," composed expressly for her, the composer playing the accompaniment; this was followed by another song by the same composer, sung by Signor Villa (also accompanied by the composer). We could go on *ad infinitum* naming the various vocal and instrumental pieces in the list but our space is limited, so we must confine ourselves to those making the greatest impression on the audience, and this without detracting from the merits of others. Among them was Beethoven's beautiful love-song, "Adelaide," sung with genuine expression by Mr W. H. Cummings; Ralph Bortton's "Son of the Ocean Isle," which Mr Santley was called upon to repeat, but substituted "The Minstrel Boy;" Lucantoni's duet, "Una Notte a Venetia" (Mdle Roselli and Mr Cummings); Emily Oldham's songs, "The Shepherd's Lay," and "His Ship" (Mdle Roselli); Hatton's "To Anthea" (Mr Santley), encored, and "A Cavalier's Song" given in response; and E. C. Such's new song, "The Children's Garden," composed expressly for and capably sung by Mdle Roselli; and another song by Miss Oldham, "Her Voice," beautifully rendered by Mr Cummings. Besides the songs just named, Mr Lazarus played a very charming "Andante" from the late lamented Mrs Meadows White's Clarinet Concerto, and Schumann's "Allegro" from his *Fantasiestücke*, No. 3; some compositions by Chopin, admirably played by Mons Eugène Wagner, and "The Mandolin," by Parish Alvars, played by the accomplished harpist, Mr John Thomas. We must not omit to mention the artistic singing by Miss Helen Meason and Miss Spencer Jones of the several vocal compositions allotted to them. As there were no less than twenty-five numbers in the programme, our difficulty in naming them all *seriatim* will be understood. The concert altogether was a genuine success, and the conductor-accompanists—Mr Sidney Naylor, Mons Roche, and Mr Lindsey Sloper—had a most arduous task to get through, but did so admirably.

PROFESSOR MICHAEL BERGSON has returned to the scene of his former triumphs—the concert room—and on Wednesday morning last a critical public acknowledged that his hand had not forgot its cunning nor his brain its creative power. St George's Gallery, George Street, Hanover Square, where Messrs Duff & Stewart store their numerous musical publications, was the *locale* where Professor Bergson (formerly principal of the Geneva Conservatoire) exhibited his talent both as pianist and composer, by, among other pieces, playing with Mr W. L. Barrett his "Grande Sonate" for flute and pianoforte. That with the combined advantage of the composer at the pianoforte and of so thorough an artist on the instrument of his predilection as Mr W. L. Barrett (principal flute at the Royal Italian Opera), Mr Bergson's composition should be eminently successful, "goes without saying." The sonata is very melodious, and is written in masterly style. Another of Professor Bergson's compositions, a *scena* and *aria* from his opera *Luisa di Monforte*, arranged for clarinet, with Miss Frances Thomas, the accomplished pupil of Mr Lazarus, as his coadjutor, exhibited his gift of melody in a remarkable degree. A "feather in his cap" was the professor's "Polonaise Heroique," for violin and pianoforte, in which the violin was held by that very clever artist, Herr J. Poznanski, M. Bergson being at the pianoforte. As a solo performer, Professor Bergson was heard to advantage in three charming *morceaux* of his own composition, "Danse de paysans polonais," "Un Souvenir Reverie," "Un ovage dans les lagunes," and further, as a vocal writer by melodious settings of Mrs M. A. Baines beautiful words, "The Better World," the same accomplished lady's poem, "A dream wish," the late Maria Hayes' "Midnight Chimes," "The two hearts," and the "Serenade Moresque," from his opera, *Salvator Rosa*. Also included in the programme was the concert-giver's setting of Robert Reece's "Hope on sad heart," and in the form of a mazurka, Miss Juliette Bergson's little ballad, "Ah! bien heureuse l'amoureuse," as well as his famous Rondo-Valse, "Il Ritorno." The names of the singers were Miss Rosa Hast, Miss Berta Foresta, and Miss Susette Fenn; Signor Monari Rocca, Mr Sinclair Dunn, Mr Joseph Lynde, and Mr Iver McKay. Mr N. Mori and Professor Bergson were the accompanists.

A BRILLIANT audience was attracted to Prince's Hall on Wednesday morning, May 27th, when Mr Oberthür gave his annual concert. Mr Oberthür's talent as a performer on the most elegant of instruments, the harp, has long been acknowledged, and was again verified on the occasion under notice, when he began his concert, with a charming young pianist, Miss E. D'Esterre Keeling, as partner, by playing his popular duet, for pianoforte and harp, on airs from Weber's *Oberon*. Mr Oberthür afterwards gave his *Élégie*, "Una lagrima sulla tomba di Parish Alvars," and concluded the first part of the concert with his Concertino for harp and orchestra, the orchestral parts being arranged for the pianoforte and admirably played by Mr George Gear. In the second part of the concert the instrumental compositions by Mr Oberthür were his "Berceuse," for violin and harp, charmingly rendered by the composer and that very clever young artist, Mlle Marianne Eissler (to whom, by the by, this very pretty composition is dedicated); his famous solo for the harp, "Conte de Fées," dedicated to the pupils of the Conservatory of Music, Paris; and his beautiful "Meditation," for harp alone. We need hardly inform our readers, although it is just it should be recorded, that Mr Oberthür played the compositions just named with genuine expression and perfect fluency, and that he was applauded and "called" at the conclusion of each. After the concert-giver it is due to the lady artists to report their doings. We have named the fair violinist, Mlle Eissler, as having played a duet with Mr Oberthür, and we will now add that she also played, in most finished style, a "Romance," by E. Singer, and a "Caprice" by Gairland, for violin alone, as well as the *obligato* violin part to Braga's "Serenata," well sung by Mme Elizabeth San Martino. The pianist, Miss D'Esterre Keeling, besides playing the duet in *Oberon*, contributed Mendelssohn's Capriccio in B minor for pianoforte alone, and did herself infinite credit. The singers were Mlle Noémi Lorenzi, Mme San Martino, Signor Giulio, and Signor V. de Monaco. Mr George Gear, Mr W. Ganz, and Signor Romili were named as conductors.

MME AND MISS LILLIE ALBRECHT gave their first "At Home" on Monday afternoon, May 18, when a highly fashionable and distinguished company filled their elegant salons. Some charming vocal duets were sung by the sisters Norini (from Italy), Mlle Norini giving also "Ombra leggiera," from Meyerbeer's *Dinorah*, displaying a pure soprano voice and great facility of execution. Herr Fogelberg contributed a couple of songs and a duet with Mlle Norini, all admirably rendered and much admired. A duet by De Beriot for pianoforte and violin was played with taste and effect, a young lady-amateur, a pupil of Strauss, holding the violin, and some clever and amusing recitations were contributed by Miss Bernard. Miss Lillie Albrecht gave two charming solos on the pianoforte, by Schumann and Schubert, her extreme delicacy, combined with brilliancy of execution, eliciting the warmest approbation. Two buffo songs, given by Mr Augustus Holmes (after the style of Corney Grain), caused much merriment, and contributed to the unequivocal success of a most agreeable afternoon. Miss Albrecht's own beautiful instrument, a "Broadwood Grand," was used on this occasion.

PROVINCIAL.

LLANELLY.—On Ascension Day, services were held at All Saints' Church morning and evening, the sermons being preached by the Rev. W. E. T. Morgans, curate of Morriston. A festal "evensong" was given with orchestral accompaniments by the Llanelly Instrumental Union, the anthem selected being from Mozart's First Mass. Solos were sung by Miss Annie James, Master Tudor Thomas, Mr W. Pritchard, and Mr F. N. Powell. Mr A. W. Swindell presided at the organ. The singing was highly appreciated by the congregation. The proceeds of the offertory, which amounted to a considerable sum, were given to St Winifred's Home, Tenby.

VICTOR HUGO AND HECTOR BERLIOZ.

A PARALLEL.

When Victor Hugo's career lies so far back that its full relation to its period can be seen in the calm light of history, the students will recognize an epoch-maker in the man just deceased. His mission was to infuse into French poetry the spirit of the nineteenth century—its life and movement, its strong passions and disregard of forms and traditions when they hamper expression. In this respect Hugo became a leader among the Romanticists who, in the early years of our century, had their headquarters in Paris, and made that city illustrious. To some extent, Hector Berlioz was his musical parallel, at the same time and in the same place. Berlioz brought to his own art an overmastering conception of life, an impatience of restraint in the expression of feeling, and an impetuosity of thought and utter-

ance quite akin to those of the great poet. He had not, however, the gift of an equal genius, and his influence is felt only when the fragrance of his music spreads abroad on the uncertain and changeable wind of public fancy.—D. T.

ROYAL ACADEMY OF MUSIC.

The students of this institution once more proved the excellence of its teaching at a chamber concert given on Friday afternoon, May 22, in St James's Hall. The occasion was partly one of mourning—the deaths of the Earl of Dudley, the president, of Mr W. H. Holmes, and Mr Brinley Richards throwing a gloom over the proceedings. The concert opened with the Dead March, in *Saul*, played on the organ by Mr H. C. Tonking, and as a further tribute of respect to the memory of the deceased, the choir sang Westlake's hymn, "They whom we loved on earth." Of the merits of the various students who appeared and gave account of their progress, it would be invidious to speak too particularly. It must suffice to mention Miss Helena Watkis as the possessor of a good contralto voice and an excellent style, which she showed to full advantage in the aria, "Se m'abbandoni," from Mercadante's *Nitocri*, and Mr B. Grove, whose fine bass voice appeared at its best in Macfarren's "Tintendo, ingrata." Mr Legrew Harrison and Mr T. Kipps played Mendelssohn's *Allegro Brillante* in A, Op. 92, for two pianofortes, with singular spirit and accuracy. For the rest, the concert was neither above nor below the average of such performances; and in so saying we are giving no little praise.

The following is the programme *in extenso*—

In Memoriam.

THE RIGHT HONOURABLE WILLIAM WARD, FIRST EARL OF DUDLEY, AND VISCOUNT EDNAM. Born March 27, 1818; died May 7, 1885. President of the Royal Academy of Music.

WILLIAM HENRY HOLMES. Born January 8, 1812; died April 23, 1885. Student, Ex-Professor, and Ex-Director.

HENRY BRINLEY RICHARDS. Born November 13, 1817; died May 1, 1885. First King's Scholar, Professor and Director.

Dead March, *Saul* (Handel)—organ, Mr H. C. Tonking; drums, Mr Arthur Godfrey. Part-song, "They whom we loved on earth" (Westlake)—The Choir.

Sonata, in F minor (MS.), (H. Orsmond Anderton, student)—pianoforte, Mr C. S. Macpherson; Aria, "Se m'abbandoni," *Nitocri* (Mercadante)—Nitoeri, Miss Helena Watkis; Two Studies, "Repos d'Amour" (Henselt) and "Presto," in B flat minor, Op. 104 (Mendelssohn)—pianoforte, Miss Christina Shaw; Cantata, "Non temer amato bene" (Mozart)—Miss Emily Armfield, pianoforte *obligato*, Mr Alfred Izard; *Allegro Brillante*, in A, Op. 92 (posthumous work, No. 21) for two pianofortes (Mendelssohn)—Mr Legrew Harrison and Mr J. Kipps (Henry Smart Scholar); Hymn, "Hear my prayer" (Mendelssohn) (as originally composed)—Miss Kate Payne and the Choir, organ *obligato*, Mr Edwin Lemare; Aria, "Tintendo, ingrata" (G. A. Macfarren)—Mr B. Grove, pianoforte *obligato*, Mr Alfred Izard; *Allegro Moderato* and *Allegro Moderato Presto*, from Trio, in B flat, Op. 97 (Beethoven)—pianoforte, Miss Alice Robinson, violin, Mr J. E. German, and violoncello, Mr Allen Gill; Song, "Because" (Frederick H. Cowen)—Miss Janet St Clair; Thirty-two Variations in C minor (Beethoven)—pianoforte, Miss Edith Young; Songs (MS.), "Thou'rt like unto a flower" and "A Finland Love song" (C. S. Macpherson, student); Terzetto, "Non è la vaga rose" (Costa)—Mrs Wilson-Osman, Miss Georgiana Booth, and Mr W. Nicholl; Concert Fantasia and Fugue in C minor and C major (W. G. Wood)—organ, Mr H. C. Tonking; Song, "The Angel's song" (Pinsuti)—Miss Beatrice Bishop; Grand Nocturne *Élégiaque* (Karl Schubert)—violincellos, Mr Allen Gill and Mr Burnett; Duet, "We are the sweet flowers" (Barnett)—Miss Kate Johnson and Miss Janet Sneddon; Elegy and Mazurka (MS.) (J. E. German, student)—pianoforte, Miss Dora Bright (Potter Exhibitioner); Part-song, "Sylvia" (Walter Macfarren)—the Choir. Conductor, Mr William Shakespeare.

The next Students' Concert of Chamber Music will be held on Friday, June 18, 1885.

SIR JULIUS BENEDICT, we regret to learn, passed a restless night on Thursday, but on enquiry yesterday (Friday), the report was again favourable.

WAIFS.

Masini is singing at Barcelona.

Maini is secured for next season at the Teatro San Carlo, Naples.

Alessandro Basilati has taken the Teatro Pagliano, Florence, for next autumn.

It is expected that Masini will return next year to the Teatro San Carlo, Naples.

The tenor, Stagno, has been singing with much applause in Palermo, his native place.

Filippo Marchetti has been re-elected president of the St Cecilia Academy of Music, Rome.

The King of Portugal has made the baritone, Sparapani, a Knight of the Order of the Redeemer.

The Italian operatic season at the Teatro San Carlos, Lisbon, resulted in a deficit of some £8,000.

Frauenlob, a new opera, music by R. Schwalbe, of Königsberg, is accepted at the Stadttheater, Leipzig.

Wagner's heirs have given £250 for 70 letters from the composer of *Parsifal* to his friend, Theodor Uhlig.

De Bezzi, formerly stage-manager at the Teatro Solis, Montevideo, died lately in great poverty at Paysandú.

According to report, Carlos Gomes will shortly proceed to Faenza to superintend the production there of his *Salvator Rosa*.

Herr Pollini, manager of the Stadttheater, Hamburg, has been created by the King of Belgium a knight of the Order of Leopold.

Mierzewsky, the tenor, is said to be studying the part of Lohengrin in German, for the purpose of appearing in it next season in Germany.

Mlle Jahns, the "juvenile dramatic singer" of the Stadttheater, Leipzig, will shortly retire from the stage and marry a manufacturer of that town.

Signore Medea Borelli, Virginia Ferni-Germano; the tenors, Giannini and Lucignani; and the baritone, Pozzi, are engaged for next season at the Milan Scala.

Oscar Niemann, who is a son of the well-known Wagner-singer, Albert Niemann, Berlin, and possesses a fine baritone voice, will shortly make his *debut* in Zurich.

The "Rennweg," the street in which Wagner's Villa Wahnfried is situated at Bayreuth, has been re-named, and will henceforth be known as the "Wagner-Strasse."

Mdme Amalie Joachim, with Herr and Mdme Rappoldi, will shortly start on a tour, in the course of which she will visit the principal spas of Germany and Bohemia.

Devlet Effendi, who studied the piano in Vienna, has been appointed Director of the Conservatory of Music to be established by the Sultan's orders in Constantinople.

Heinrich Von Herzogenberg has been temporarily appointed teacher of composition at the Royal High School of Music, Berlin, in place of Professor Friedrich Kiel, seriously ill.

Herr Schuberth, who left for the continent on Thursday, May 21, and played in Brussels with great success (Le Jeune's admired *Liebestied* especially, and Florian Pascal's Romance, No. 2) has returned to London to fulfil his onerous duties as director of the Schubert and other societies.

On Thursday evening at a grand concert given by the Windsor and Eton Amateur Madrigal Society, at the Albert Institute, Windsor, her Royal Highness Princess Christian, who is a member of the society, played in the course of the evening a selection of music by Bach, an *aria* by Paradies, and, with Miss L. Blair Oliphant, in a duet for pianoforte and violin, "Romance," by Svendsen.

THE INVENTORIES.—We extract the subjoined from a clever descriptive article in a contemporary:—"Messrs Henderson, Rait, & Spalding send very creditable specimens of their craft in a large stand containing samples of their letterpress and lithographic sheet music, and specimens of some of the hymn and service books which they ever turn out so creditably. A curiosity is exhibited at their stand. It is a "press proof" returned for printing by M. Gounod. It is not quite clear what is wrong—but something has gone awry; and the mighty Frenchman in his rage writes indignantly on the top, in blood-red ink, 'What does all this mean?' What, indeed! It is hard to say, exactly; but it appears that one or two crotchets stems and quaver-tails have been omitted by the compositor, and M. Gounod is wroth. Another incident has occurred in the same proof. The words are in Latin; and the always intelligent and careful printer's reader has 'queried' the case-ending of one of the Latin words. On this M. Gounod forwards a little note—which Messrs Henderson have pinned on the proof—in which the writer argues his point, gives his reading of the sentence, and maintains that he is right. You should not miss seeing this curiosity."

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MISS ALICE FAIRMAN will sing Sir JULIUS BENEDICT's beautiful Song, "ROCK ME TO SLEEP," at her Concert at Harley Street, on June 9.

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